

KERAMIC STUDIO

Vol. I, No. 5

NEW YORK AND SYRACUSE

September 1899



HAT the study of keramics is fast becoming essential in our art schools, there can be no question, and it shows an increasing demand for technical knowledge of this branch of art. Who is it that says "China painting is a fad that is passing"? It was never so popular in this country as it is to-day, but not *popular* in the sense that it was a few years ago, when every one dabbled into it, with no training and obtaining unsatisfactory results,—and then tired of it. To-day there are thousands of earnest, serious students, who are striving for better results and a higher standard. What was tolerated ten years ago, would not be accepted now. There are hundreds of men and women in this country, who are not only supporting themselves and families by *teaching* this beautiful art, but earning a living by filling orders, by firing and by designing. The love of keramics grows upon one with study, and even if one never pursues it with the idea of making it a profession, it so helps one to appreciate the beauty and value of rare porcelains, in private collections and museums, as well as in ordinary use, that great interest is shown now, when only a dumb ignorance was formerly manifested upon all occasions of exhibitions. Even the shopkeepers tell us that *the people* are better educated in keramics, that the finer wares are better appreciated, and that there is more of a demand for that which shows artistic merit. If cheaper wares are preferred, there is more of a demand for the simple, unobtrusive designs, rather than that which is gaudily decorated with cheap gold and stamped flowers. All this shows improvement in the taste of the people, which has been brought about by study and by frequent exhibitions and a gradual demand for better things. Even the cheapest factory work shows an improvement in design and taste. All this proves what the demand *has been, and now is.*

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Bearing directly upon this subject, we would like to quote a few paragraphs from a letter written to us:

"As I know how anxious you are for items of interest for the KERAMIC STUDIO, I send you one that perhaps you would like:

Miss Etta O. Jones, who for a number of years has been one of the most successful teachers in St. Louis, has recently been appointed teacher of mineral painting in the St. Louis School of Fine Arts. This is of especial interest to all workers, in that it shows the steady growth of the art, when in a school of the character of this one, it has become necessary to establish a department for instruction in this branch of art, from the sheer force of the demand made for it. The Cincinnati School of Art was, I believe, the first one to have a department of this nature, and there are no art schools in the country that have a better standing than these two. Miss Jones has studied with artists of New York at various times, so that I feel especially qualified to speak of her ability, which so well fits her for this position. Aside from being a most enthusiastic and progressive worker, she has a

thorough technical knowledge of all branches of the work, and her pieces always show artistic excellence. Prof. Loes, the President of the School, is a man well known as a stickler for legitimate art, and it is of importance that he so favors the opening of this department in the School and is making a great effort to have it complete in every way.

It is not so much as a personal item that I am sending this, but as I said before, to show the progress of keramics in our art schools, besides the recognition of ceramic artists, which is a point dear to all of us, I fancy."

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We are delighted to receive letters like these that show progress in the study of this art. It encourages others to work seriously and thoroughly, and the KERAMIC STUDIO congratulates the St. Louis Art School for introducing this department, and also extends its best wishes to Miss Jones in entering upon her new duties and responsibilities.

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The colored study of chrysanthemums by Mr. F. B. Aulich, in this number, will be particularly helpful in classes. Chrysanthemums are the most decorative of flowers, the stems being long and adaptable, the outgrowth of leaves being graceful and irregular, and the flowers themselves being full of beautiful curves. The flower lends itself to any shape of china for decoration, and it can be easily conventionalized. This present study may be adapted to a low vase where the flowers are to be massed, as the stems are not visible. If the flower is to be used in a natural growth, select something tall and let the stems come up from the bottom and slightly twine about the vase (or whatever is used). The Japanese understand thoroughly the handling of this flower for decorative purposes, and adapt it most admirably. Mr. Aulich's plaque decorated in chrysanthemums, which he exhibited in New York, will always be remembered as one of the most artistic things we have seen. He understands the flowers well, and knows the advantage of all its exquisite curves as well as its varied and marvelous colors. We advise our subscribers to study the flower well, when it appears this autumn, and to make sketches and studies of it in all its graceful positions and vagaries.

*

Edwin Atlee Barber, A. M., Ph. D., has written a book on "Anglo-American Pottery," which is of more than usual interest for several reasons. The book contains nearly a hundred fine half-tone reproductions of old plates and pitchers bearing American designs, produced by English potters during the early part of the century. There are sketches, also, of the leading English potters, and altogether the volume is a rare collection of information on a very interesting subject. Considerable light is thrown upon some matters that have heretofore remained in dispute, and facts connected with the earlier production of specially designed pottery are revealed with clearness and accuracy.—*China, Glass and Pottery Review.*

A VISITOR AMONG THE SHINNECOCK HILLS



STUDENTS and lovers of art are familiar with the little art village at Shinnecock, situated between the great dunes and Southampton, on Long Island. If not familiar with the place itself, pictures of it have made it well known as the summer school of art, under the inspiring direction of Mr. Chase.

The representative of the KERAMIC STUDIO spent a few days visiting there, and can readily understand the fascination of those great sand hills, and the long stretches of country, the magnificent cloud effects, as well as the ever changing atmospheric effects upon those *waves* of hills. At first, after leaving the train, one feels a sense of disappointment. There is not a tree in sight, and although the hills are green there is an idea of barrenness and bleakness. But by the time one has reached one's destination the scene has shifted a number of times, cottages appear and disappear, glimpses of the water astonish us; then, in another turn, all that has disappeared and we see a picturesque windmill. Finally one is perfectly fascinated with the hills, the bracing air, and the marvelous effects of sky, water and land.

After enjoying this ever changing spectacle, our representative wondered what could be found that would be of service to our decorators, and it was even more of a delight to study the plant growth under foot as one walked over the hills that had looked so barren the day before. There were masses of very low growth of huckleberries, which showed a wondrous harmony of color, the riper ones being a rich, dark blue or purple, and the tender little ones showing a charming harmony of pinks and lavenders. This might be borne in mind by keramists, as the tendency is to paint berries too dark and hard, resembling bullets in monotony of size and color. Then there were dainty grasses and vines running along close to the ground. There were masses of a small star-like flower with five sharp little white petals, which we will have to give some time in a design. Nearer the village there were great fields of flame colored wild flowers, adding tremendous brilliancy to the landscape. Then there were masses of daisies, which even if they have been painted nearly to death, are still delightfully effective, if painted with a certain crispness and swing that only a sure touch can give. Every week or two there can be found a different wild flower, which again changes the color of the hills, where it grows in masses, and the cottagers are to be envied in having this constantly changing supply of flowers for their house decorations all during the season.

A fair was going on, across from the art village, the proceeds to be devoted to a little colony there of Indians. Mr. Chase generously offered to paint a picture for the benefit of this cause. Our representative was invited to visit his school, and had the honor of seeing him make a charming portrait of a girl in Japanese costume. His students sat breathless, watching him, their faces full of interest and intensity. After he had finished, they applauded and crowded about the canvas, and he, in his ever inspiring way, answered their questions about this and that. After an inquiry about his pupil, Marshal Fry, Mr. Chase spoke highly of him, and showed

some of his sketches which were then on the wall. One was a field of poppies. How proud we are of him, and how it should encourage all keramists to learn to draw and color from nature.

Another day a visit was made to Mr. Chase's studio, situated a mile or two from the school, on the hills. The drive there was charming, the approach to his house and the house itself being extremely artistic. Here Mr. Chase receives visitors once a week, and the people on the hills and from Southampton drive there to meet this artist in his own home. His pictures and sketches are there, and it is a great advantage as well as privilege for his pupils to be able to see them. All about the house and studio are interesting things picked up in his travels. It must be a great relief to this indefatigable worker to retire to the quiet and restfulness of his own studio. The view from his windows is indescribable, this great stretch of country seems so rugged and wild; but the fascination grows, the longer one stays.

* * *

Pottery schools are now established in several towns in Bohemia. The chief of these is situated at Teplitz, where students have instruction, and the necessary machines provided for constructing, decorating, and glazing pieces of ware. There is also a large chemical laboratory for testing and compounding mixtures of pottery earth and pigments. The Government of the country, although not actually establishing such schools, assists them with funds and provides regulations, laying down the conditions under which assistance is given.

—*China, Glass and Pottery Review*.



TREATMENT OF CHRYSANTHEMUMS

F. B. Aulich.

CHINA COLORS



PAINTING a plate in chrysanthemums, I would advise the advanced pupil to lay in the background, first using Turquoise Green and Black Green for the darker parts. Then paint the pink flowers with New Rose, the yellow with Lemon Yellow, and deeper with Albert Yellow and Yellow Brown. For the white chrysanthemum in the centre use a Grey mixed with Blue, Rose, and Yellow Green. For the dark purple one on the right hand side use New Pompadour and Finishing Brown. For the leaves, Blue



Green, light shaded with a mixture of Yellow Green and Yellow Brown, and follow this up with Shading Green for the deeper effects.

For the second fire, put Ruby Purple over the dark chrysanthemum and renew the colors destroyed by the fire, and put in the grey shades in the yellow and pink ones. Use a No. 5 pointed shader for putting in the finishing touches.

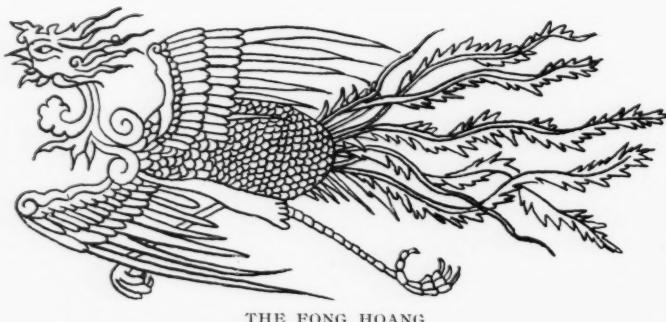
WATER COLORS

Wash in the background with Prussian Blue and Payne's Grey, and some Gamboge on the right side. Rose Madder and Cobalt Blue for the more distant pink flower, and Rose Madder and a little Vermillion for the prominent ones. Gamboge and Indian Yellow for the yellow, shading them with Paynes Grey. For the dark chrysanthemum use Carmine and Burnt Carmine, and neutral tint for deepening.



Anything is perfectly beautiful when it produces a sentiment of repose and satisfaction, resulting from balance and harmony.

There can be no rigid laws of design, since most of them would have unavoidable exceptions, due to the originating faculty in the artistic mind. But there are general rules which it is safest to follow until we receive an inspiration.



THE FONG HOANG

HISTORIC ORNAMENT—CHINESE

(Continued from August number.)



HERE are five traditional colors: red, blue, yellow, black and white, which are often used symbolically, for though wanting in ideality, the highest form of art, the Chinese are yet not without symbolism. Blue represents the east, red the south, white the west and black the north. The sky is represented by blackish blue, the earth by yellow. Certain forms are also symbolical, the circle representing fire, the dragon water, the square the earth, deer the mountains. The dragon has another symbolic meaning. It is used everywhere to represent the protective power, hence it is the emblem of imperial rank. The dragon also represents the *Father* in the Chinese Trinity. The Fong Hoang (the Phoenix), a peculiar bird sometimes represented with the tail of a peacock, is emblematic of the continued rehabilitation of power, thus it indicates the rank of magistrates who dispense the law of the protective (or imperial) power from age to age. The Phoenix, according to tradition, rises from its own ashes every hundred years, thus it is symbolic of the resurrection (the Son in the Chinese Trinity). The other symbolic or sacred animals are the Dog of Fo, and the sacred horse. Other animals are represented in Chinese art and have their own interpretation. Of course, in adapting Chinese forms to modern decoration we have no right to use their symbolism unless it agrees with our own, for unless we are Chinese ourselves there can be no real inwardness of meaning and we want no sham in art.

The Deluge is frequently represented in Chinese art. No. 15 of the August number is a good representation, as well as the picture of the sacred horse in this number. In embroideries the deluge is delineated around the circular edge of a skirt, thus representing the circular horizon. The waves are full of queer objects and especially of the eyes of fishes, which reminds the writer of one of her earliest recurring nightmares arising from seeing this very style of design, when she imagined the floor, the water, and the walls, full of eyes. It may be, in a way, the childish Oriental way of expressing the "all-seeing eye," as you will find it represented in numberless conventional designs.

Porcelain is claimed by the Chinese to have been invented in the year 2,600 B. C. by Hoangi, who was made a God for this benefaction to the human race. As the first porcelain was made for the imperial family, it was distinguished by the color distinctive of that dynasty, and as different colors were used in different dynasties to distinguish

degrees of rank, one can learn by the color of a piece of old Chinese porcelain, its approximate age, at least, in what dynasty it was made, and of what rank its original possessor. The imperial color has been blue, white, green and is now yellow, the color of the Tai Tsing dynasty now reigning.

Modern Chinese consider the ancient pieces of pottery and porcelain of the greatest value artistically. The highest point in art was reached between 1465 and 1487. The decay is attributed to the distribution of labor, one workman painting skies another mountains, another birds, etc., so no piece is entirely conceived and executed by the same artist—naturally it loses artistic value.



THE DRAGON

Application to

Modern**Design**

The borders 1 to 5 inclusive are very effective on punch bowls or chop dishes or any piece of pottery where band decorations are desired. Where it is wished to use a narrower border with them, No. 2 in August will go very well with No. 1 in September, No. 14 in August with No. 3 in September, Nos. 7 and 8 in August with No. 4 in September, Nos. 3 to 9 inclusive in August with No. 5 in September. The upper part of No. 2 makes a good narrow design to go with the entire border. The border and center of No. 6 can be used without the balance of the design, which is very intricate but beautiful. No. 7 makes a good chop dish border. No. 8 repeated makes an 8-inch plate border.



THE DOG OF FO

TEA CADDY.—We reproduce the design which was printed in the August number in order to emphasize the meaning of the study of Historic Ornament. Instead of the all-over Chinese design in the body of the caddy we introduce a modern design evolved from that design. A repetition of the design will complete the band around the tea caddy.



THE SACRED HORSE

Owen Jones says that "the study of Historic Ornament is for the progressive development of the forms of the past." We study the art of different nations and different ages that we may gather, like the bee, the pollen from every flower and



CHRYSANTHEMUMS - F. B. AULICH.

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No. 7

BORDER FOR CHOP DISH



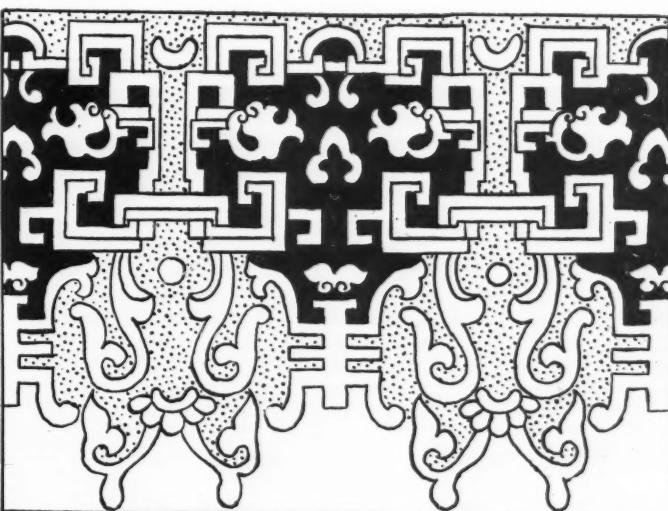
Cover of tea caddy.
Adelaide Aleph-Robineau



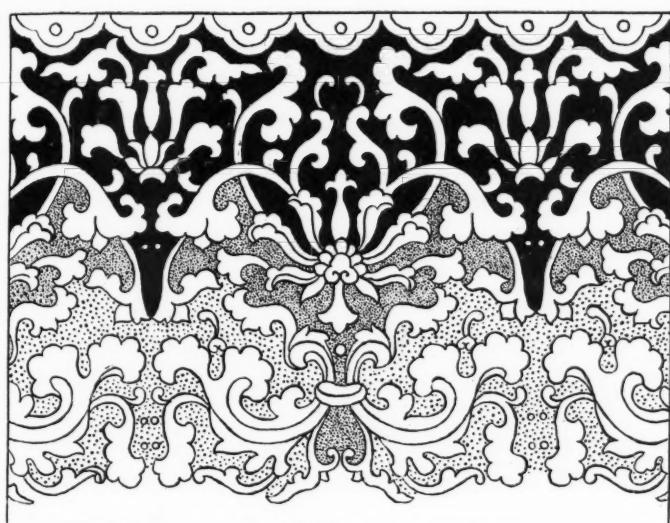
No. 6
SECTION OF CHINESE PLATE



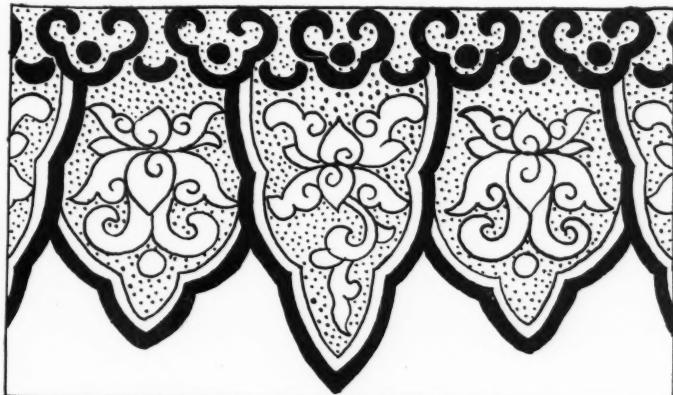
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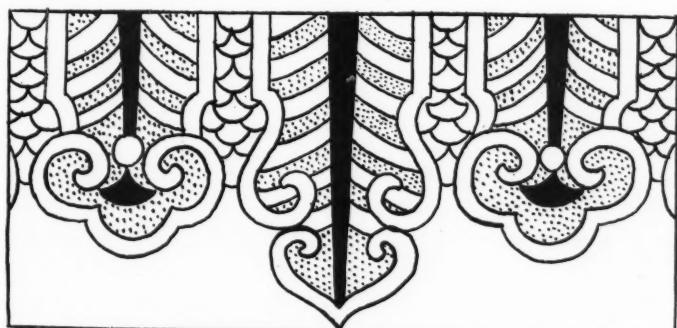
No. 5



No. 2



No. 3



No. 4

make it over into the honey of *this day and people*. We must not get the erroneous idea that the knowledge of ancient forms, used in the ancient way, is the end of our study. It is like the practicing of scales, only in order that we may acquire the technical skill to evolve harmonies of our own. For example: we study Chinese decorative art until we understand thoroughly their wonderful combination and balance of color; we study the forms so that we can learn from them the fascination of conventional representation and can recognize the underlying principles of decoration as they use it, which are also found in the arts of other nations under different aspects. We gather from them all the suggestions we can, then when we are thoroughly imbued with their decorative feeling, we can take any decorative motif and evolve from it a design entirely our own and entirely modern, because whatever knowledge we acquire *must* be tintured with the modern feeling unless we are ourselves antediluvian and unprogressive. We repeat with Owen Jones: "The study of Historic Ornament is for the PROGRESSIVE DEVELOPMENT of the forms of the past."



LUSTRES

PEARL GREY

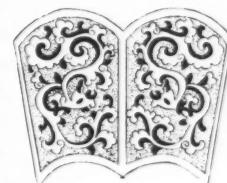
Pearl grey lustre is chiefly useful where a neutral tint is desirable in decorative work. Usually two or three coats improves the color.

COVERING

Covering for gold gives a beautiful iridescence used over bright gold, copper and silver. It is a valuable lustre.

COPPER

Copper, by itself, is a fine rich color, resembling the old-fashioned copper lustre. Used with *covering for gold* over it, the effect is an iridescence, through which the copper still shows. Other colors which look well over copper are both greens, ruby and violet.



No. 8

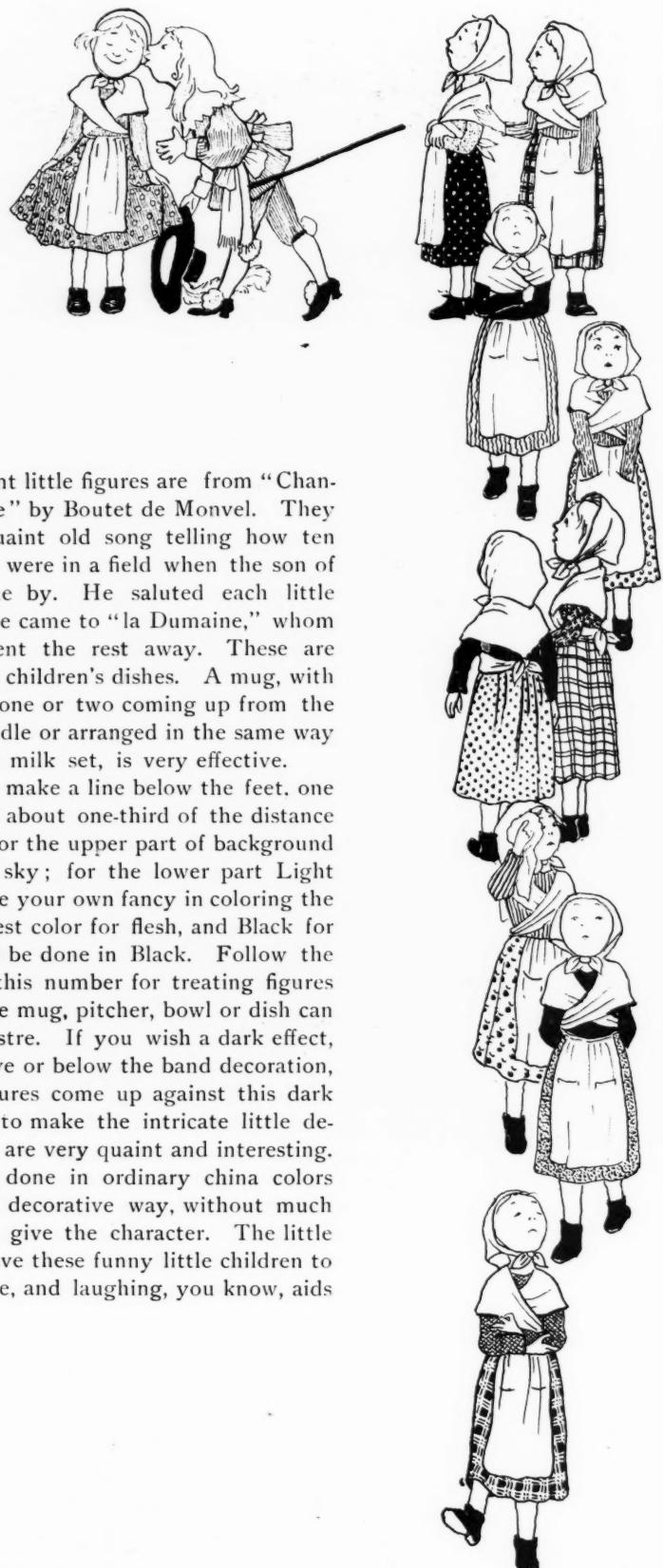
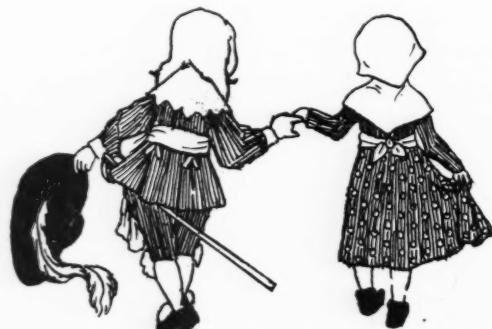


**FIGURE
DECORATIONS
FOR
CHILDREN'S
DISHES**



LL. of these quaint little figures are from "Chansons de France" by Boutet de Monvel. They illustrate a quaint old song telling how ten little maidens were in a field when the son of the king came by. He saluted each little maiden until he came to "la Dumaine," whom he chose and kissed and sent the rest away. These are very interesting in lustres on children's dishes. A mug, with the figures going round, and one or two coming up from the base on either side of the handle or arranged in the same way on the pitcher of a bread and milk set, is very effective.

In making a band design, make a line below the feet, one above the head, and another about one-third of the distance from the lowest line. Then for the upper part of background use Blue Gray, representing sky; for the lower part Light Green to represent grass. Use your own fancy in coloring the dresses. Brown makes the best color for flesh, and Black for shoes. The outlining should be done in Black. Follow the directions given elsewhere in this number for treating figures in lustres. The balance of the mug, pitcher, bowl or dish can be tinted with any desired lustre. If you wish a dark effect, use Copper or Steel Blue above or below the band decoration, and let some of the little figures come up against this dark ground. It is not necessary to make the intricate little designs on the dresses, but they are very quaint and interesting. These little figures could be done in ordinary china colors also, using them in a flat and decorative way, without much shading, with the drawing to give the character. The little ones would be delighted to have these funny little children to make them laugh at meal time, and laughing, you know, aids digestion.





MEDALLION PLATE TREATMENT—ANNA B. LEONARD

THE six medallions and the band connecting them are in gold, edged with raised paste beading. The settings for enamels are also of raised paste dots, which must be very fine and as close together as possible without touching, and they should not be raised very high. When this beading or line of raised dots is dry, run the finger lightly over to see that no sharp points are prominent, as that stamps the amateur worker at once, and the result after firing is anything but agreeable. The work must be smooth, so that there may be nothing unpleasant to the touch, and also to prevent the lint from the linen clinging to the plate when it is being cleansed. The extreme outer edge and the inner band are tinted with a combination of Night Green two-thirds, and Deep Blue Green one-third; then add flux, one-fourth of the whole mixture. Put on the tint so it will be a deep rich turquoise blue, not the pale, washed-out looking tint one sees on the cheap china. The English factories claim that their turquoise blue has reached a greater perfection than that from other factories.

Bear this in mind and try to prove that it can be accomplished on other porcelains. This tint must be fired *very hard* (it cannot be destroyed) and it will bear repeated firings (the writer has a plate that she fires every time the kiln is used and after fifty fires it is still as bright and clear as ever). Of course the Beleek must not be fired so hard. Directions have been given for the rose garlands. The best pink to use for the small roses is Carmine 3, for the deep roses use Carmine 3 and Ruby Purple (German) half and half. Make the leaves a tender green for the first firing, using Apple Green and Mixing Yellow, with variations of Brown Green, Deep Red Brown and occasionally some grey leaves. The colors are better pure and clean, and a pointed shader No. 8 (with good point) will give a particularly effective stroke for the small leaves and sharp little stems and accessories.

This plate may be used as a serving plate, or a dessert plate, and it is charming in a cabinet, which makes it acceptable too as a single plate for a gift.

KERAMIC STUDIO



LEAGUE

NOTES

We are very proud to have the duty of welcoming the members of the Duquesne Ceramic Club and the Indianapolis Associations to our League at the commencement of our year's work.

Officers and addresses of the Duquesne Club, Pittsburgh, Pa., are: President, Miss Sophie G. Keenan, 5550 Hays street, E. E.; vice-president, Mrs. Simeon Bissell, Murtland avenue, E. E.; secretary, Miss Myron Boyd, Penn avenue, near Lang, E. E.; treasurer, W. E. Moreland, jr., 4745 Ben Venue avenue, E. E.

Mrs. Mary Alley Neal has been elected to fill the vacancy on the advisory board, caused by the resignation of Mrs. F. Rowell Priestman. The League welcomes the new member and appreciates her ready acceptance of board duties.

Mrs. S. Burritt Hinsdale, Woodbridge, New Jersey, has been chosen chairman of League catalogue committee for Paris exposition.

The vice-president of the Minneapolis Keramic Club, Miss Helen McIntosh, will assist the catalogue committee in obtaining lists from individual members.

Mrs. John L. Minor, North Platte, Nebraska, writes encouragingly of ceramics in Salt Lake City and other fields. We are glad to have this new member's sympathetic interest.

In separating the League exhibits to be returned from Chicago to owners, from those to be forwarded, mistakes were made which caused considerable anxiety. Miss Butterfield, hostess Public Comfort Building, most generously undertook the supervision of repacking and returning the mis-sent pieces, and now reports all shipped from Omaha in perfect condition. The warmest thanks of the League are given to Miss Butterfield for her work.

A report from one gentleman who has assisted in all of the expositions since '92, says that the china exhibit, Fine Arts Building, Omaha, is much superior to any previously shown. That great interest in it is manifested, and that the value of the National League is being understood.

It is with sincere regret that we record the withdrawal of the Louisville Keramic Club. This is the first and only break in our ranks since the beginning of this triennial.

The names of the jury for League Paris Exposition work will be published in October KERAMIC STUDIO.

The transportation committee for the east, Miss M. Helen Montfort, chairman, is at work obtaining information for selection of transportation company, and advice for making of contracts.

The seventh annual report of the National League of Mineral Painters has gone to press. These reports will be mailed to officers of clubs, individual members, and colleges conducting keramic departments.

At the last meeting of the Atlan Club of Chicago the following members were elected to office: Mrs. E. L. Humphrey, president; Mrs. J. E. Zeublin, vice-president; Mrs. F. M. Steele, secretary; Miss Mary H. Phillips, treasurer.

IN THE

STUDIOS

Miss Anne May Seymour of Utica is probably one of the busiest artists in the State. Her reputation as a keramic artist extends over a great part of Central and Southern New York, calling her to a dozen or more different towns where she has successful classes.

Mrs. S. V. Culp, after her busy season at the Summer School, Chautauqua, will visit a number of eastern cities, including New York, Boston, Philadelphia, Detroit and Syracuse, before returning to her home in San Francisco. A delightful woman to meet socially, and a thorough artist!

Miss Laura Overly of Pittsburgh, Pa., will have classes this month in Portland, Me., and opens her home studio, Oct. 5th.

Miss Jeanne Stewart is seeking inspiration in the Far West. She is at present in California, studying the fauna and flora of that State. Her studio in Chicago will be open early in October.

Mrs. L. Vance Phillips will open a studio in New York City the first of October. The address will be given in the next number of the magazine. She will spend the month of September on the coast of Maine.

Mr. Marshal Fry will, after his season closes at Chautauqua, go to Shinnecock, there to remain until October 1st, after which date he will be back again in his New York studio, 36 West 24th street. A hard worker is he, and a living example of what perseverance in studying direct from nature brings to the artist.

CHAUTAUQUA SUMMER SCHOOL

August the 25th, the Keramic Art School, under the management of Mrs. Vance Phillips, closed its fourth successful year, with an increased interest and a widening acquaintance. Three teachers were busy during the entire season of seven weeks, and in the mid-season rush were ably assisted by Mrs. Katherine E. Cherry of St. Louis. The entire studio regretted her inability to remain throughout the season to give instructions in the modeling of paste. In this feature of her art work she seems as happily at home as in the broad decorative painting by which she is best known.

The large, well-equipped studio is a delight to all who enroll as students. A Revelation kiln of large size does duty in the studio, and contributes much to a perfectly adjusted arrangement for the rapid completion of work. Instructions in figure and miniature painting were, as usual, given by Mrs. Vance Phillips, who exhibited a number of beautiful pieces completed during her winter on the western coast. Many agree that by far her finest work has been done during the past year. Her home-coming to New York will be hailed with delight in keramic circles.

Each season Mrs. Vance Phillips has sought to add new features of interest to the Chautauqua School, giving always to the large general classes, at popular prices, some one of the high class teachers, and in addition to arrange for special lessons from one of those teachers who have a national reputation. This year the latter condition has been fulfilled by the presence of Mr. Marshal Fry, Jr., to the delight of all who had the privilege of entering his private classes. Mr. Fry's work this season has been masterful. His glowing color effects, fine drawing, and beautiful compositions, all told, not only of the artist born, but of the artist carefully trained. Mr. Fry, together with some other of our best keramic artists, stand as examples of the value of an art education given where there was talent, and accepted where there was willing-

ness to work with love and with diligence. Mrs. T. M. Fry accompanied her son and gave instruction in lustres.

Mrs. S. V. Culp of San Francisco sustained in every way the high reputation of the decorative class-room. Her charming treatment of double violets and pansies was enthusiastically received. Not only in the handling of color did Mrs. Culp impress her class, but equally did they appreciate her painstaking explanations of what to avoid, what to do, and how to do it.

This little colony of keramic artists made up a studio well worth a long trip to enjoy. In no other summer place can such perfect environments be found as are furnished by this unique city of trees, fenced off from all the world, with a little civilization of its own, its people the cream of the intellectual element of America.



IN THE SHOPS

As our colored supplement this number is Chrysanthemums, it will be interesting to know that Colamore is exhibiting in his window a new punch bowl from the Doulton works, decorated in white chrysanthemums, fading into a delightful background of shaded greens, from the blue greens to the fresh warm yellow greens. The flowers are vague and suggestive and seem to melt into the background. Our supplement by Mr. Aulich could be used beautifully for such a decoration, and it will be something different from the much abused grape designs.

Miss Wynne continues to offer bargains before her removal from East 13th street. We noticed some dainty tea plates, bread and butter plates with open work edges, which were marked down. She has some odd spoons that would make attractive sale pieces. It is rather difficult to find decorative bowls of the desired size, so a small bowl and one of these spoons decorated to match, would be suitable for whipped cream or mayonnaise.

At Valentine's there is some interesting underglaze, called the *Intarsio Ware*; it is English and reproduces some old shapes and oriental designs found in the British Museum. The colors are clear and brilliant, the designs being large and bold. It reminds one something of the Rosenberg pottery, only the colors are brighter and the outlines sharper.

The undecorated china seems very attractive and alluring—the shapes are plainer and better. There is a good assortment now of plain vases, plates, chop dishes and trays.

We noticed some plates with the "acid eaten" designs on the rims. These are expensive, but decorate charmingly when one does not care to make the entire design. We will give a design of these later.



A LETTER FROM PARIS

Ann Shaw.

IT is not to be marveled at that the French are so wonderfully gifted in all matters pertaining to art and seem inspired, from infancy almost, to cozen, from their palettes such dainty productions of charming bits of color. The floods of sunshine, the artistic and historically rich environments, the ever joyous caroling of the birds in seemingly countless gardens fill one with the desire to remain on, indefinitely, in an atmosphere so stimulating to an artistic nature. The poetry of life comes to the surface now and again, and the latest strong manifestation of it has, to me, been the study of some

of the beautiful miniatures in this year's Salon. A comparison with the exhibits of other years demands no apology for the current one, larger as it is in number, and many of an excellence well nigh approximating that of the old masters' work. Individual mention would encroach too much upon your columns, but several of the miniatures are, in my judgment, remarkable, and worthy of description. The first to attract and hold one's attention is the portrait of an aged woman, with hair like threads of spun silver and a skin that even with the flight of time has not lost the delicate creamy tones that must have blended so well with the once dark tresses. The handling is superb, the hair being soft and rich, yet the masses of light and shade are well defined, while the gray tones seem wonderfully transparent—the blue and cold ones fading most harmoniously into the warm shadow tones of the skin. The color is slightly loose, but the finish is very careful and the modeling absolutely faithful. The lips are transparent in color—pure carmine, washed lightly with yellow and a touch of cobalt to accentuate the lines and shades and give them firmness. The features are exact in limning, without giving a disagreeable impression, and the eyes, a dark blue gray, have in them a light that will only fade with death, yet the effect of age is portrayed by a slight receding of the eyes' sockets. A touch of Prussian blue (a color so strong that exceedingly careful handling is necessary to prevent it from staining the ivory) is put just at the inner corner of the eye and fades agreeably into the cheek tones. A gray satin gown is grave yet rich in the color that has been washed over color to secure the satiny texture, and a green gray background completes a specimen of modern miniature work that in color and finish rivals any *chef d'oeuvre* handed down from another time. The committee's award of the medal to it is a well deserved honor. Near this hangs another miniature that in subject, color and handling is a most charming example of the modern school. It is a semi-nude torso of a girl reclining among white cushions, her hair falling in a cloud about her face and shoulders and partially covering the rise of her chest and bust. The work is very dainty and high in key, the lightest parts of the skin being the ivory itself, while a touch of white brings out the high lights of the hair; its darkest tones are but little deeper than the lights of the ordinary miniature. The color is perfectly transparent and handled entirely in washes, quite smooth and one over another. Very little carmine is used save a touch in the lips, which are partially open, the depth of tone between them being made with a bit of cobalt blue and vermillion. Some daring and effective blue and yellow tones are used, but broadly and by so experienced a hand that they at once model and color. The chest, throat and bust are symmetry itself. The eyes half-open in a dreamy fashion, and with a few strokes of delicate purplish gray is revealed an expression as of one returning from a journey into the land of reveries. The color fades into the tone of the ivory all about the outer edges. The drawing is strong, composition good, and the whole a most pleasing inspiration, one the committee deemed not only entitled to a medal, but worthy of a permanent place in one of the State galleries.

Were most of the work of the modern school to follow in the wake of this miniature, a portion of the critic's disagreeable duty would be minimized.

PARIS, June 1st, 1899.



The laws of proportion demand balance—symmetry, subordination of details, variety in unity.



LUSTRE VASE DESIGN—ADELAIDE ALSOP-ROBINEAU

KERAMIC STUDIO



TREATMENT OF LUSTRE VASE DESIGN.



THE effect of this vase is as if a Malachite green glass vase were set in a golden holder with stained glass figures in the panels. The base of the vase and background of figures, the raised work and mouth of vase are gold, the shoulders of the vase and the panels running down the side are of Light Green lustre painted on three times, being darker at the top and shading into light in the lowest oval pendant. The little raised buds scattered over the lustre are of Apple Green enamel, made by tinting Aufsetzweis with Apple Green. There are two figures on opposite sides. The colors used are as follows:

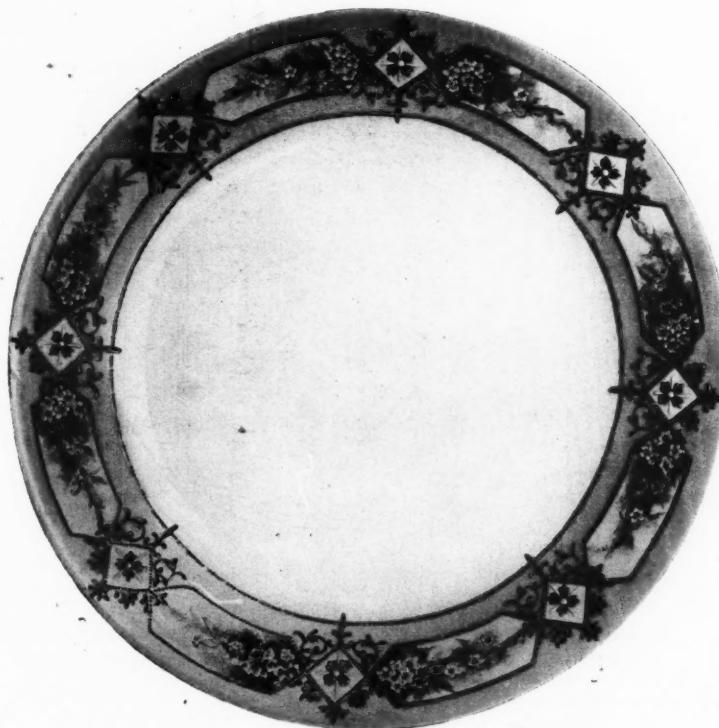
Boy—hat, Light Green; feathers, Violet and Yellow; face, Brown; waist, Light Green; sleeves and ruffle below waist, Yellow; legs, Violet and Yellow stripes; shoes, Light Green; shield, Copper with Silver edge; Violet grapes.

If you are sure of your drawing the best way will be to sketch in your figures delicately with India ink, put on your lustres and gold ground, and fire. For the second fire go over your lustres where necessary, put on the raised paste and outline your figure in German or Outlining Black. For third fire touch up lustres where necessary, put on the green enamel figures on the lustre, go over your paste and background with Gold and strengthen any weak spots in your black outlines. If a fourth fire is necessary to touch up again, it will do no harm. Give *hard fires*. If you are afraid of losing your drawing follow the method given in the May number for the Tankard figures.

For the girl's figure, shade head dress, yoke and upper sleeves with Blue Grey, quite delicately used, leaving white china for high lights; ribbon about neck is pink, made of Ruby, thin; light part of dress, Light Green; bands of Ruby. Where the figured pattern comes, put on the figure

with Ruby for first fire, and in the second fire wash the whole dress over with Light Green; flowers of Ruby, thin; leaves, Green; face, hands and feet, Brown. Put on the Brown thin for face and hands, heavier for shoes. The bag is of Ruby and the girdle and ribbons of Pink made of Ruby, thin.

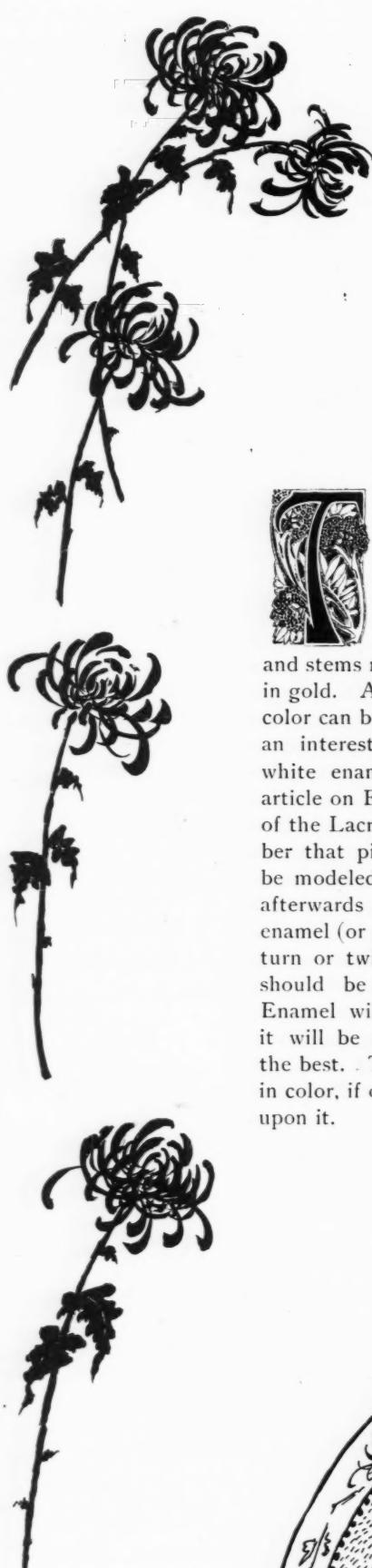
This vase could be treated with China colors in the same way. If the Beleek shape is used, they would be preferable. This vase is in white China as it is more reliable for lustres.



TREATMENT FOR PLATE DESIGN

Emily Peacock

HERE is the greatest need of accuracy in putting on the design for this plate. All lines should be drawn in ink, and for first firing tint carefully from outside edge to inside line with deep Red Brown to a delicate Pink, taking out of long and diamond-shaped panels any color left there. For second firing, outline design in tiny dots of raised paste; also figures around diamond panel. Third firing, draw forget-me-nots, put in in pale tints of enamel making some petals lighter to give the high lights. Use Dresden Aufsetzweis for this modeling. Put in centers with yellow enamel, and paint background delicately with same colors, making it deepest nearest center figure. Go over all paste work with gold, also edge of plate. Fourth firing, go over centers of flowers, if necessary deepen background. Put enamel in center figure and go over gold again. Any small flower can be used in this design, which may be adapted in many ways.



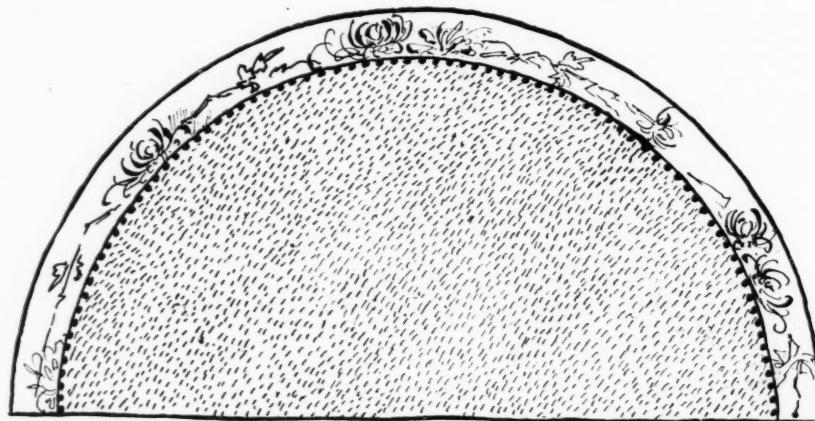
**SUGGESTIONS
FOR A CUP AND SAUCER**

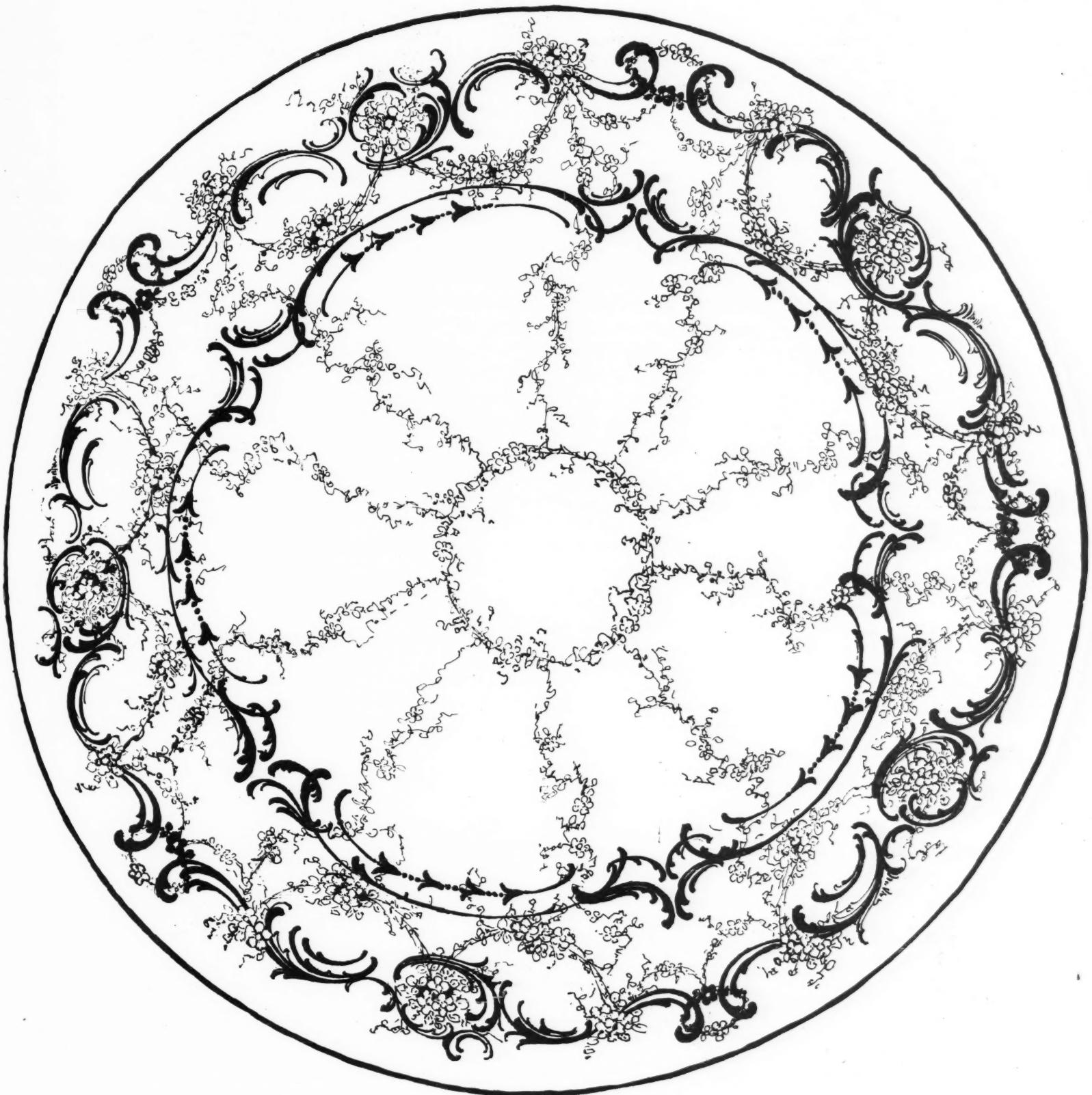


THE body of cup may be tinted any color, but something dark will be preferable if there is much gold used. Use a dark green tint. Have the band on top and bottom gold, with the chrysanthemums, leaves and stems modeled in colored enamels, the handle in gold. After the gold is fired, shadow leaves in color can be painted directly upon it, which gives an interesting effect of colored bronze. Use white enamel that will stand a hard fire (see article on Enamel). It may be colored with any of the Lacroix colors, but if pink is used, remember that pink will fire darker. The flowers can be modeled in the white enamel, fired, and then afterwards painted. In making the petals of enamel (or paste), be sure to give that crisp little turn or twist that the petal has in nature. It should be done in one stroke of the brush. Enamel will fire quite safely over good gold, it will be poor economy to use anything but the best. The design can be carried out simply in color, if one does not care to put more work upon it.



Lina B. Leonard





TREATMENT FOR PLATE DESIGN—ELIZABETH MASON

THE outside border of the plate can be in Blue Green, Sevres Green or Rose for Grounds, with the space between the two lines of paste scrolls in Ivory.

The flower sprays are in natural colors, the flowers being

either pink or blue as best harmonize with the colors used in the border.

The shadow leaves and tendrils should be painted in Copenhagen Blue and Gray Greens.



A Chinese Venice.

SOME CHINESE CONVENTIONALIZATIONS

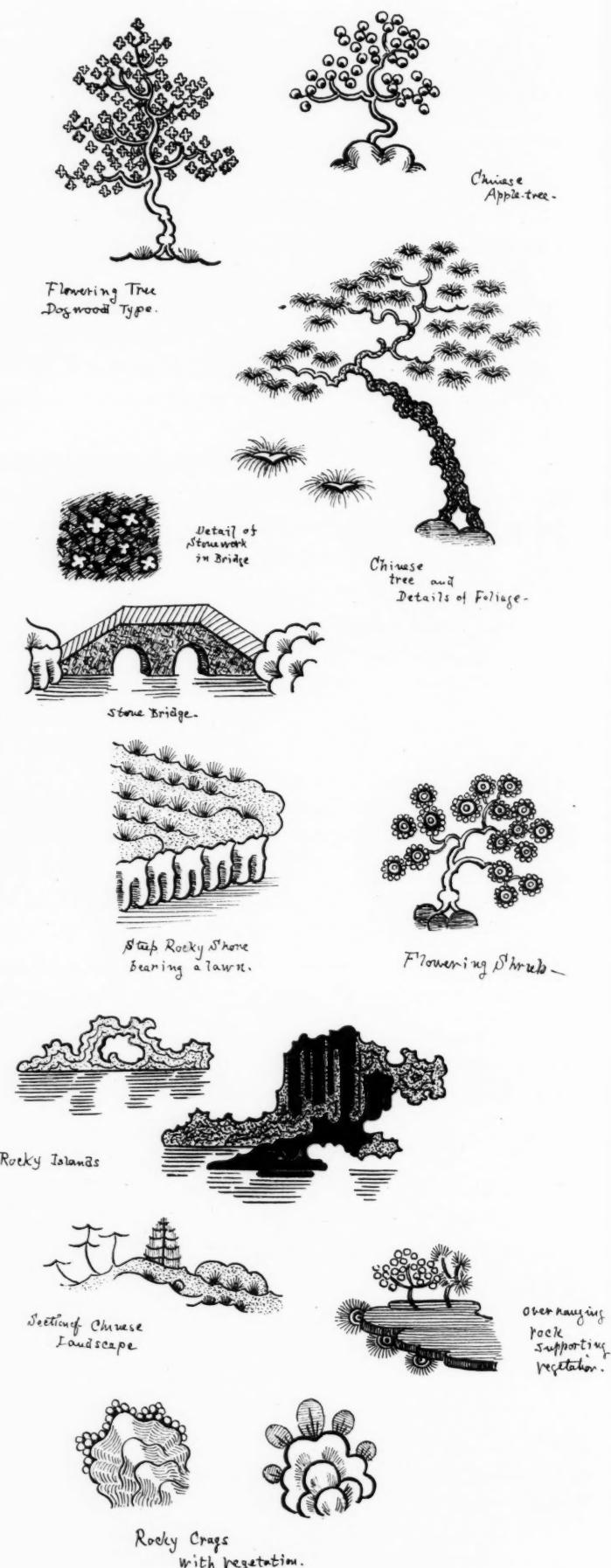
A. G. Marshall.

BEFORE Aubrey Beardsley, was John Chinaman. He, in the distant centuries ago, without any theory as to the mission of decorative art or thought of revolutionizing its practice, hit upon some "ideas," which in late times have been by occidental people the subject of amusement, ridicule, neglect, oblivion, re-discovery, "original invention," enthusiasm, fad. The Chinese decorator looked upon all objects as legitimate material for his craft—all was fish that came into his net, but he did not, like modern decorative gourmands, swallow his fish *au naturel*, whole and unseasoned. With the truest decorative instinct, the innate sense of what would look well and be fitting to the purpose intended, he selected his solid meat, rejecting all superfluous externals and internals, both the scales and fins of naturalism and the soulful insides of sentimental idealism. Without exactly realizing it, he invented *motifs* on which he rung the changes and recurrences as deftly as they go in a Wagner opera. Compared with classical western conventions his decorative verse may not always rhyme, but when its language is understood it is found to have amazingly good sense.

It has long been known that the innocence of perspective and eccentricities of anatomy discernible in Celestial decoration are not the result of childish inability to see or to draw. It was the critics who could neither see what true decoration meant nor draw a correct inference from precious examples. Now the newest school, not alone in decoration, but in pictorial art as well, is deriving its very life from Chinese and Japanese modes of seeing. After several thousands of years this is a sweet revenge for the almond-eyed. Their empire may be going to potsherds, but their ideas have set out to conquer the world.

It has been said that Chinese art, architectural and graphic, has never risen in conception above a dish. Perhaps this is the reason for the superlative perfection of their wonderful dishes, of the secrets of whose fabrication the most miraculous stories were once believed in Europe.

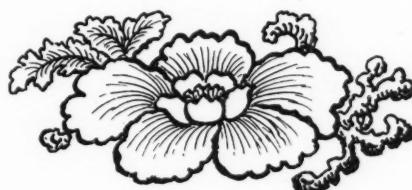
The Chinese pottery painter never fell into the error of copying natural phenomena upon his wares. His instinct taught him too much respect both for nature and for his marvellous enamels to permit the degradation of the one and the ruination of the other in that manner. In his eyes a pot was a pot, a vehicle for liquids, but not for instruction in



history (natural or unnatural) or systems of religion. His first thought concerning it was to decorate—his next thought was to *decorate*—and his last and every thought between was always TO DECORATE—to enrich his surfaces with forms suggesting natural facts but never with the decorative function sunk in the pictorial. And how fertile his invention—how quaint his conventionalization—how satisfying his adaptation; here a spot where the eye wishes it, but can assign no canonical reason for expecting it; there a plain space or a soothing repeat or diaper where we long for a rest, but from our experience with Renaissance things fear we are not going to get it, Good Chinese decoration has the great distinction that it always entertains and never irritates. We may believe all our days that our Chinese teapot is awfully queer and ugly, but we do enjoy living with it more and more to the end, and then bequeath it by name to our coziest friend.

A little study of Chinese ornament will dispel any notion of inherent ugliness in the "apples" of almond-eyes, and reveal certain beauties resulting from their peculiar angle of vision. The exquisite delicacy of brush work, as well as the glories of color and enamel must be imagined in our hard pencil illustrations, which further suffer from dissection, being cut from large compositions in order to study them without the distraction of well-known mandarins, dragons and other celestial personages. What delightful impossibility in the architecture; and with what pleasing respectfulness the flowers and fruits all turn their fronts towards the spectator. Observe the ornamental treatment of the detail of stonework from the bridge. Admire the sublime escape from geological classification as well as gravitation on the part of the rocks. And do not forget to approve the biped arrangement by which the trees maintain their position on the decorative *terra firma*. As the opera is an ideal world apart from the actual, so the Chinese decorative landscape is an ideal creation, a dream-world, which is eminently proper. It matters not that we cannot botanize the vegetation, or that the buildings have no other side—fancy is free from the trammels of the sordid actual. Let enjoyment reign supreme over this porcelain dreamland.

Less spiritual than the Japanese, the Chinese decorator seizes the richer elements of rounded curve and square angle, creating with them a complete scheme of suggestive forms, flexible to every requirement. No sacred mountain, no inspired pantheism forever haunts his vision, just the luxurious application of form to space is his business. If the Japanese may be considered "the French of Asia" in subtlety of refinement and taste, the Chinese may be called the Asiatic Dutch, taking an honest and plodding delight in the fair outside of things. And if Japanese art may be credited with a certain feeling for beauty of line analogous to the Greek ideal, then Chinese art, its predecessor, may be compared in its spirit to that of Persia and Assyria in which the decorative element was dominant, and rather to the advantage of the Celestial, for the Assyrian degraded natural forms by reducing them to ornament, while the Chinese evolves his suggestions of nature by the play of a fertile fancy from purely decorative elements.



KERAMIC STUDIO

NATIONAL LEAGUE OF MINERAL PAINTERS

Members of the Council:

It is with genuine pleasure that I see the summer vacation drawing to its close. I sincerely hope that we return entering upon our work with renewed enthusiasm and strengthened resolution to employ every opportunity for progress that the approaching century offers. That the Council has not yet learned its value to the League and the important place that it occupies on its staff of officers is evinced by the small number of plans and propositions presented to the Board of Managers. And because of this, I am making direct appeal to you.

We are entering upon a year that demands clearer concepts of our work than ever before; a year, too, that demands a more serious artistic expression from those who represent the National League of Mineral Painters. Your heartiest co-operation is needed to successfully and artistically meet these demands, especially in our international exhibition.

The League is what the individual clubs make it. It was created from them, and draws its life force from them; and the fact that each council member has a sixteenth controlling interest in the League, should bring to us her active support. Before the present issue of this magazine, the Council will have received the Course of Study for the year. At the last conference of delegates held in Chicago, careful attention was given to various lines of work for 1899-1900. Information elicited showed that only one-half of the clubs had been able to use the subjects for monthly competition according to printed program. Plans for a more universal use of Study Course were discussed. The proposition which seemed to meet with most favor from those present was, that each club should, in its local annual exhibition, make a special exhibit of work drawn from and executed in accordance with the League Course of Study; and that the special exhibits of these clubs be made a feature of our next annual League exhibition. It was decided to make no change in the subjects for original treatment issued last year.

The competitive designs for a government table service will be called for January 1st, 1900. The names of the judges will be published in the preceding November, together with needful instructions for submitting these designs, which must be done in water color, upon sheets not exceeding 14x16. Any part of a table service may be selected, but the decoration must be adapted for, and shown upon, the article chosen. With the decision of the judges will be published the conditions to be observed in applying the approved designs to the china, the subsequent display of the decorated pieces in comparative annual exhibition, and their final disposition. The Board of Managers will be glad of assistance from every council member in making this effort a worthy and acceptable addition to the historical china of the Executive Mansion.

By request of the Board, I have forwarded the new schedules of Circular Letters for each club enrolled August 15th. Considerable time has been expended in obtaining the exact "Roll of Clubs," as the vacation found us with application papers taken out, but not filed. To prepare sixteen schedules so that not one clash may occur, requires considerable time also. The successful carrying out of this entire scheme rests with the Council. If one club fails to follow its schedule at the time laid down, the chain is broken, and the whole a tangle! The circular letter started last year with enthusiasm, but was soon demoralized. Who and where mattered little: the wheels were blocked. The newly enrolled clubs

have the advantages of starting with us at the beginning of the year's work. Before the stress of exhibition labor is upon us, you will be in full swing, ready to do your part, and well acquainted with the League through this exchange of club letters.

The space assigned the League by the United States Commission to the International Exposition is not large, but it is sufficient for a very general representation of our artists; and, if the lines have to be rigidly drawn in the selection of our exhibition, let us remember that not only our national pride, but the material interests of our art and artists demands that our display be distinguished for quality, not quantity. Acting upon Director Hurlburt's advice, application will be made for each exhibitor. In event of awards the advantage is apparent: the individual receives the award. In appearance in the catalogue, the advantage would be, that, whereas application for the National League would, perhaps, occupy two inches in a column, application for members individually would probably occupy pages. The lists of applicants for space should contain full addresses and be in my hands on or before September 15th.

These matters will, I am sure, receive your hearty and prompt attention. MRS. WORTH OSGOOD,
President National League of Mineral Painters.



TREATMENT FOR CORN-FLOWERS

Mary Chase Perry

THIS quaint flower, long relegated to the old-fashioned garden, has once more regained popularity and the sentiment formerly attached to it. It lends itself very gracefully to all manner of decorative effects, as it is both varied in form and many-hued in color.

The central prominent flowers are creamy white, with pink ones at the right; those underneath the leaves and the mass at the base are blue—deepening into purples as they are lost in the deep background. Treat the arrangement as a whole, letting the color scheme go from light at the top, down to strong tones at the base. In this way the decoration will consist of a color background, with the flowers as accessories, yet holding their own value. For colors use a soft green and grey—White Rose and Copenhagen to model the white flowers, glazing in the second firing with Ivory Yellow and touches of pink and blue as reflected from the colored flowers. Use Rose in the pink flowers with green and yellow toward the centres; for the blue flowers use Deep Blue and Banding Blue, strengthened with Ruby or Roman Purple.

For greens, use Yellow or Moss Green, Brown and Shading Green, keeping the stems crisp and clear. The centres of

the flowers are an interesting study in themselves; the white ones have delicate pinkish stamens while those in the pink flowers are often white or pale green. The blue flowers have purple ones, with perhaps one strongly marked white one. The buds and that part of the calyx which shows in the full flower have a characteristic marking which is too often expressed with the effect of a cross-bar. A few touches on the right side are really all that is necessary to suggest the growth. Paint in the background at the same time as the flowers, so as to keep all in harmony. Make the light tone above of Ivory Yellow and Russian Green, changing into Yellow Brown at the left and Gold Grey at the right; darkening into Copenhagen and Roman Purple at the base. Do not be afraid to let the color go directly into the flowers even if you lose their outlines. A crisp touch or two with a dry brush will bring them back sufficiently and an effect of softness is maintained. The shadowy flowers at the left are to be barely suggested and then are quite lost in the background.

After the whole has received the first painting, let it become fairly dry—in fact so dry that the colors are perfectly set and hard to the touch. Then the tints may be strengthened and softened by dusting on dry color. Often chance effects may be taken advantage of or many delightful surprises may appear. A little experimenting at this stage is both fascinating and irresistible, yet always with an understanding of the general demands of the design. Dust with the same colors with which the wet color was laid on; or if it appears too cold, use Yellow Brown or Pompadour—the latter very sparingly—if it is too warm use blue or Copenhagen. The color scheme may be carried out in a lighter or darker key as one chooses, so long as the correct values are maintained. For the second firing, paint and glaze so as to bring the whole together well, adding more accents in the third fire, should it seem to need it.

Should the design be applied to a vase with a straight neck, chocolate pot or tobacco jar, the semi-conventional band may be used, developing it in gold or raised paste, or with color and jewel effects carried out in the narrow border at the lower edge.

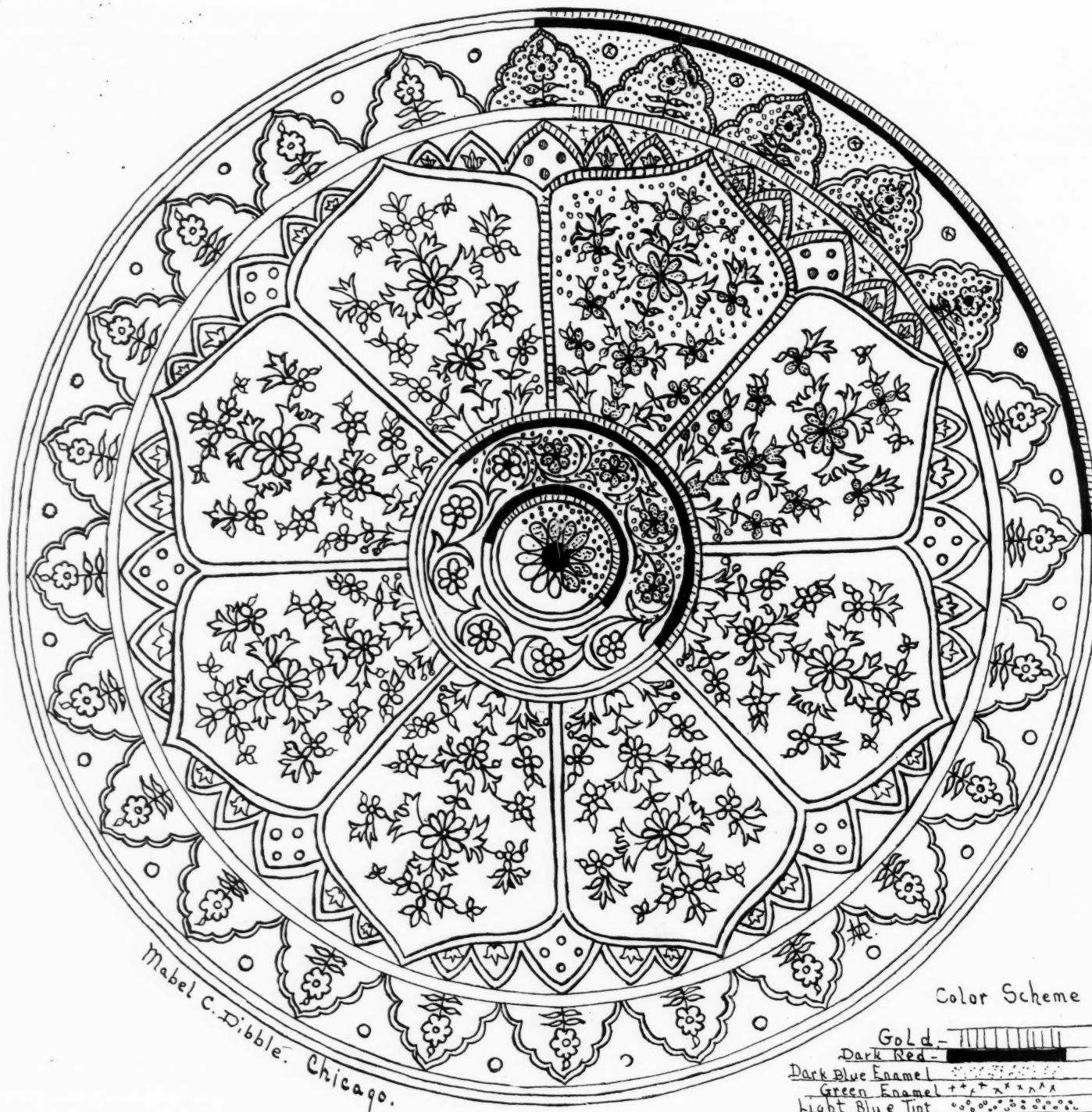
The tiny flowers suggested in the design add a decorative finish and as in the original study from nature they grew near the corn-flowers and were gathered with them, it is quite natural to use them in the same connection. If so, just before firing, the little petals and tiny stems may be taken out with a sharp pointed stick. This must be done very daintily so that the lines will be fine and smooth. At the last firing a touch of enamel may be added to them—yet do not depend upon that finish to preserve the form of the blossom, but rather to accent that which you have already expressed with the brush.



Mary Chase Perry.



TREATMENT FOR CORN-FLOWERS—MARY CHASE PERRY.



TREATMENT INDO-PERSIAN DESIGN—MABEL C. DIBBLE

THE dish is about the depth of a soup plate with flat rim or shoulder, which the border design just fills. The shape is made in several sizes, but this is the eight-inch size. The color scheme is given, but to know which colors to lay in for first fire will be a great help to the student. First lay in the pale blue tint—Deep Blue Green with little Apple Green added, using the tinting oil you prefer. I use two parts Balsam of Copaiba to one part Oil of Lavender. The large panels, two center bands, and small panels in border all have background of the pale blue. Wipe the design out carefully,

when thoroughly dry, outline all flowers and leaves with a dark blue line, not too heavily or distinctly, a soft line making the work more artistic. Use Dark Blue with touch of Brunswick Black and Deep Purple in it for the outline, and grind it only with turpentine, no oil. Then fill in the reds—Deep Red Brown and Capucine Red, equal parts, and little oil to make it flow smoothly in the bands. The center of all the flowers and three bands are red. The gold bands are also laid in for the first fire, and a line of gold around each little green circle in the border. The dish is now ready for first fire, and

you will find that the entire design has been preserved, if directions have been followed.

For second fire make the dark blue enamel by adding a trifle of Deep Purple and Brunswick Black to Dark Blue. Use only turpentine, and add one-eighth of Dresden Aufsetzweis (in tubes). Use a long-haired tracer, No. 1 or 2, fill the brush with the enamel, made quite thin with turpentine, and fill in each petal at one stroke: no touching up, or the enamel will look patchy. If the enamel is just right it will flow to the outline and look smooth and dull when dry. For the broader washes of blue in the border, work in the same way, using enamel even thinner, and work rapidly in order that one brush full may melt into the one before, for as turpentine is the only medium used, it dries rapidly. This blue should fire a beautiful dark blue, highly glazed, but only slightly raised from the dish. For the green enamel leaves and background above panels, use Apple Green with a little Silver Yellow added, and

a touch of Chrome Green B, adding one-fourth Aufsetzweis, and turpentine only. Make the smaller leaves a lighter green by using Mixing Yellow instead of Silver. Outline *all* the gold bands and little patterns with a clear fine black line (leaving the gold on edge of dish, of course), made from Brunswick Black with touch of Dark Blue added. Also outline the red bands with the same.

Now all rests with the fires. Do not fire too hot, or too long, and the enamel will never flake off, blister, or do anything but prove a joy forever. A test of these enamel mixtures would be advisable before using them in this design.

* *

A new decoration has been introduced by the Rookwood Pottery. The firm has artists scouring the country in the vicinity of Cincinnati for views, historical and otherwise, to decorate their ware. Some exquisite productions are promised.



TREATMENT OF CUP AND SAUCER

DRAW on your design carefully with India ink. Dust the upper light background with Pearl Grey, the lower portion with Copenhagen Grey. Take a mixture of Dresden Aufsetzweis and best English Enamel, half of each, and model the flowers as you would raised paste. For leaves and stems, mix a very little Copenhagen with your enamel, remembering that it fires darker, and your enamel must be lighter than your ground. Use a little Copenhagen to shade centers of flowers. Or treat the design with lustres: tint the background with steel blue used thin; clean out flowers, leaves and stems. Dry thoroughly in oven, being careful not to dry too much or it will rub off. Now go over stems and leaves with Light

Green. The center flower shade with Orange, the side ones with ruby, and the buds and lower flowers with Rose.

For second fire, go over lower portion of background with Dark Green. Dry. Shade leaves and stems with Light Green. Go over the orange poppy with Yellow, the ruby ones with Orange, and the rose with Orange also. The ruby ones will come out scarlet, and the rose mahogany. Now outline carefully with black.

For the third fire, strengthen any needed shading and go over any weak spots in your outlining.

The handle should be Ruby for first fire, Dark Green for second. No gold.

ENAMEL

OWING to the texture and hard glaze of the china that is generally used for decoration (the French and German) there are many difficulties that prevent perfection of designs carried out in enamel. Perhaps it may be the failures that make their use so fascinating. English potteries have reached a greater perfection in enamels than any other:—there is something in the glaze that seems to hold them and to affiliate with them as one body, so also does the ware from the Ceramic Works at Trenton,—but they have very few shapes suitable for table service (as Mr. Binns told us in our last number), and enamels are particularly attractive on rims of plates. The English ware sometimes fires in our kilns with tiny black spots, so we are limited to the French and German wares. (Oh! for the American!)

In buying enamel from a dealer or a teacher, always inquire if the enamel requires a *hard* or a *light* fire, for it is the firing that makes the difference in the effect.

Aufsetzweiss (German relief white) and one-third best English enamel is the safest enamel to use. The *aufsetzweiss* comes in tubes or you can buy it at wholesale in the powder, which is much cheaper but requires considerable grinding. Mix the enamel with Dresden thick oil, just enough to change the character of it, but not enough to make a paste of it, thin with lavender and rectified spirits of turpentine. Rub thoroughly until it drops or follows the brush and stays *exactly* as you place it. The enamel should look dull when placed in the kiln. If large surfaces are to be covered with enamel, see that it is not put on thin, for it is apt to chip off in that case. Our article in the August number, on glass, gives excellent directions for paste, which can be applied with success to enamels. Then in Miss Dibble's treatment in this number will be found good suggestions for carrying out designs in enamel in flat designs.



ANSWERS TO CORRESPONDENTS

Any questions to be answered by this department must be sent in by the 10th of the month preceding issue.

Mrs. M. C. A.—Ivory glaze, in the case to which you refer, simply means to tint the center of the plate delicately with ivory yellow, so as to obtain a uniform glaze on the plate, which is decorated in the border. But there is an ivory glaze put up in powder form. This is used dry and brushed over the half dry color of a finished piece of painted decoration with a bit of cotton wool. It blends the colors all together in firing, and gives a fine under-glaze effect, though it is liable to absorb other colors such as iron reds and greens and give a rather monochromatic effect. To make a solid black ground, dust on the powder color twice. Use best German black. A luminous black effect is made by dusting on red brown the first time, and dark blue for the second fire. For outlining, use outlining black (Brunswick or German black). The expression "flowers were in relief in white and incised under the glaze," means that the piece of pottery had the design incised or cut out before glazing, and some of the flowers put on over the glaze in relief white, or built up on the piece of pottery in relief and the glaze flowed on over all. The peach blow effect can only be obtained under the glaze. We hope to have an article in regard to this in the near future. The nearest effect in over-glaze would be obtained by dusting gold grey over blood red, shading lighter towards top. The effect of peach blow over silver can only be obtained by enameling over metal. The suggestion was given in order that some one might be inspired to experiment on china to get something of the same effect. We hope to have a colored plate in the near future with Dresden roses, by Mrs. Leonard.

Mrs. C. S. S.—We do not expect to give any designs especially adapted to a Louis XIV pudding set, as we have given a number of designs that could be adapted to this pattern of china. We refer you to the plate design by Miss Mason in the May number, plate by Mrs. Robineau in the same number, plate by Mrs. Leonard in June number, plate by Mrs. Cherry in July, and plates by Miss Mason and Mrs. Leonard in this issue.

W. L. D.—The information in regard to the chocolate pot of Mrs. Leonard in July issue can be obtained by writing to any of our advertisers who deal in white china.

Mrs. A. W. D.—The word "*Prosit*" on the tankard design by Mrs. Robineau is an expression used by German students. It is Latin, and the free translation is "Your health." You need not use it on your tankard unless you wish.

A. L. R.—Under-glaze, is painting on the rough china or biscuit before glazing. Over-glaze, is painting on the finished glazed china. Write to any of the teachers who advertise with us, and they would let you know whether they would be willing to instruct by mail. It is an unsatisfactory method at best, and our "Answers to Correspondents" column and the articles "For Beginners" ought to afford you more valuable information than could be obtained that way, at less cost. Ask us for *any* information in regard to china painting, and we will be glad to give you the desired instruction through the magazine.

S. G. D.—We give a good and reliable formula for gold in the next issue (October). Etching on China is done with hydrofluoric acid. It is a very dangerous process, and we do not advise you to try it. The effect hardly pays for the trouble, especially as you can buy from the china dealers pieces already etched, for a very reasonable price. A very similar effect can be obtained by using the following process: Draw your design carefully with India ink. Then dust on to the background, paste for raised gold, in the same manner as color is dusted on grounds. Use the grounding oil thinned about one-half with turpentine. The dusting process has already been described in this magazine. Then model your design in raised paste. After firing and gilding, go over with glass brush, touching up high lights on raised design with agate burnisher. To use the acid, draw your design carefully with India ink. Heat your plate, then pour melted wax over the entire surface and let it dry with a thin coat, as even as possible. Then with a knife and stick clean out the design. Pour the acid into these cleaned spaces and leave till it has eaten deep enough into the glaze. Then wash off thoroughly in running water. Do not get any acid on your hands or you may suffer horribly from the burning. After washing, see that all parts are cut sufficiently deep. If not, go over it again with acid, and wash again. When etched, put the plate in hot water and soda, the wax will melt off and you are ready for gilding. The parts eaten with acid will come out from gilding with a frosted effect, and where the glaze is left will burnish bright. There are other methods, but this is as satisfactory as any. Do not breathe the fumes from the acid, as they are said to form ulcers in the lungs. We would be glad to have you submit designs, and, if available, would be pleased to publish them.

Margaret.—Write to our advertisers for the Meissen powder colors. For the plate design by Mrs. Cherry, the design is traced in India ink, which shows through dusted color, if not put on too heavily. The color is wiped out where the paste is to go on.

Mrs. J. W. D.—Good gold, well put on, and well fired, will neither blister nor burnish off. If gold blisters, it is either because it has too much fat oil or is put on too heavily, usually the latter. If it burnishes off, it is put on too thinly or fired too lightly, or has not enough flux in its composition. If gold blistered and burnished off on the same plate, we would conclude that the gold had been put on very unevenly, too thick in some places, too thin in others. The best way to get an even gold is to put on a medium thin coat, dry in the oven, and put on a second coat. Two thin washes are always more effective than one thick coat. Better still, if you have your own kiln, is to fire after your first thin coat, then put on your second wash and fire again. It takes considerable practice to put on one heavy coat properly so that it will not need retouching. Gold frequently blisters over deep color. Wherefore it is always best to clean out color where gold is to go.

L. A. S.—There is always great danger of moss green turning brownish in firing, especially on Beleek. Royal green is more reliable on white china, but there is the same danger with Beleek. Usually a hard fire is less dangerous in this respect than a light one. Grass green, Sevres, Coalport, and all greens of this order are more or less liable to surprise you in this way, but moss green is the worst. Especially when dusted on or tinted, the painted color seems to work better as a rule. It is neither your fault or that of the kiln. The only way is to avoid those colors when you do not wish to run the risk of their discoloring.

G. E. S.—A good way to cover up the soiled tinting on the border of your plates is to cover the tinted portion with silver lustre. It will come out with a frosted effect, which is very soft and pretty. If you wish to make them elaborate, put on a design in raised paste over the lustre, making a gold design on a frosted silver ground. You can use enamels also with your gold design, which you could not do with burnished silver, the pinks being entirely destroyed in using with silver. Or you could dust a deep color over the tint and put on a design in white enamel, giving a cameo effect.